

# Sets in Order

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The Magazine of SQUARE DANCING



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VOL. VIII NO. 1



Bob Ogden



# Greetings 1956

**L**oveliest greetings to you all! I have been thinking of you lately as amateurs. And what a lovely thing that is to think! Amateur, from the old Latin *amator*. "a lover;" or from the old *amare*, "to love." And the love of our sport is the essential thing. An amateur is not a fanatic, he is a whole person. A fine amateur is not necessarily a "great dancer," he is a great person who loves to dance.

Oh, the joy of these perfect clubs, where everyone loves the game. Where the spirit is high, and the dancers are all too busy to think about it! They are as enthusiastic as lovers. If they make a mistake, and they do now and then, they laugh, and laugh, and laugh! It is a joyous thing they are doing. Anybody is apt to make a mistake, and the rest of us will laugh with him, and laugh heartily. We love it all!

There is no danger of getting sloppy! There is no danger of our making mistakes just to get a laugh. That's crude. We'll not drop to that level! That is "on the way out" for any amusement. And square dancing is such fun! Lets dance like the very dickens, and do our best, and laugh only at the fellow that gets mixed up! And it is apt to be us! That's the fun!

Sure, there will be a host of callers, riding night after night, a hundred miles or so to put on a dance. And they'll be paid, but they won't be the least bit professional — until their attitude becomes professional. Most of them will just barely manage to pay for this great recreation they have entered into, — pay for the gasoline, pay for the books, pay for the records, and the phonographs, and the clothes, and all the loud speaking equipment they lug around from place to place. And they carry it in, and set it up, and have a wonderful time, — as long as they can keep laughing, and keep loving it. Dancing isn't a business.

But let them begin to think of themselves as professional. Let them reduce their driving to a "reasonable limit." Let them watch their time, and let them be sure they are paid enough for it. Let them take a truly professional attitude, and let them frown a little, — and see how quickly they will leave the sport. Let them think this clear through.

Amateur comes from the same root as "to love." Let us all dance, and call, and organize, simply because we love it. And as we organize, let us laugh! Let's not be regimented. Let's never get deadly serious, let us all keep forever lovingly enthusiastic. Let's really learn to dance! Let's not bother with all the complicated new patter, and the new fatiguing routines. Let's ignore the "trends." Let's not be pushed around. Let's learn a few fundamental dances for the love of the thing. Let's call them, if that is our job, for the love of the calling, — for dancing, for the spreading of joy. Let our "love" be the answer to it all.

Keep it simple! Let's move into our cottages and our basements again, and really begin dancing! If we do, we'll keep on dancing forever!

Lloyd Shaw



# SQUARE DANCING

## *... Let's Think About It!*

*By Bruce Johnson, Santa Barbara, Calif.*

**T**AKE off your shoes, friends, get comfortable and let's chin about your favorite subject — Square Dancing.

This is our heritage. Square dancing is as American as apple pie and cheese. We owe it to ourselves and posterity to preserve and nourish this wholesome form of community recreation. When I say preserve, I don't necessarily mean to keep it stagnant or in status quo. The dance itself is in a constant process of evolution, as it should be. It's the **ACTIVITY** about which I'm speaking. *What can we do to foster and maintain the square dancing movement?* Many things happen to force dancers out of square dancing. New dancers must constantly be brought in to replace the drop-outs and at the same time, we must make square dancing attractive enough to hold the dancers we now have.

The caller can do a great deal, but he cannot do it all. Clubs, associations, officers, dancers, and the caller's wife are all helpful. The scope of this thing is so huge, I hardly know where to begin. But here we go.

### **The Caller as a Teacher**

Every caller is (or should be) a teacher. It's not enough to be able to spout off directions in the form of calls. You as a caller must

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### **ABOUT THE AUTHOR**

*Thru his Windsor records, his travels and his work as a staff member at Asilomar, Bruce Johnson has made many friends in the square dance world. He is particularly noted for his crisp, authoritative, yet full-of-fun manner of teaching. Herein we bring you some thoughts culled from Bruce's technique. He and we hope you'll find them helpful.*

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be able to show the dancers how to execute the figures, and how the figures are combined. When an individual undertakes the job of learning to call, he automatically assumes a moral obligation to himself and the square dance movement. He is expected to do all he can to bring more people into square dancing. This means that he must train dancers from scratch, so let's look at this phase.

*What to teach?* The dancer should be taught according to *some system* of instruction based on primary and secondary figures. Just what these are can be determined by the caller-teachers in each area. A basis can be found in Clarke Kugler's, "Easy Key Method." At the end of this discussion I'll list a recommended course of instruction which I have followed successfully for the last six years.

*How fast to teach — How Much?* For the first three meetings of a beginner group, I try to teach as much as I feel the group is able to assimilate. From then on, I teach as little as I can and yet keep the dancers interested. I have found it best not to set a given time during which you must cover any given amount of material. Each group varies in its ability and pace, and the caller must judge and act accordingly. When the dancers complete an instruction series, it is important that they really know the figures and can do them with joy and confidence. Our average beginning group goes for about 20 weeks or more.

### **After Beginning Class — What?**

Here is the most crucial period in the development of square dancing. We have found it best to form clubs from beginning groups, so that all the members are at the same experience level. They've already made friends with the other members and feel at home dancing with them. They know the same round dances and do not have a lost feeling because



they can't do the very latest rounds. Group participation in anything ventured is at its height.

In some areas — particularly where the total number of square dancers is small — beginning classes are used as "feeder" groups for the clubs. Many times this arrangement is of necessity rather than choice. It can be satisfactory if:

- (a) the beginners are given enough training to be reasonably competent dancers;
- (b) there is a dance meeting at a time and place convenient for the beginners where they will be welcomed;
- (c) the club members will genuinely and wholeheartedly assimilate the newcomers;
- (d) the caller calls to the average ability of the combined group most of the time, occasionally reaching both ends of the scale of experience — highest to lowest level.

From time to time, in spite of our best efforts, clubs *do* fold. I have come to accept this calmly as long as new clubs continue to form to take their places. After all, the people are brought together in classes because they want to learn **HOW** to square dance. Once they have some knowledge of it, some of the group begin to concern themselves more with the other dancers than with dancing as such. If this interest is constructive, helpful, and fun-inspiring, the group has a good chance of success as a club. If the interest is destructive, critical and/or selfish, the group may flop as a club. A good leader can do much to help **GUIDE** the group feeling, but some groups of people are just more compatible than others.

#### **What Can the Caller Do to Hold Dancers He Now Has?**

*Be friendly.* Be human — down to earth. The caller who permits himself to be placed on a pedestal is destined for a fall and that's for sure! When a caller goofs (and which don't?), he will make friends by admitting his mistake rather than trying to place the blame elsewhere. Talk to the dancers; mingle with them; **BE ONE OF THE GANG.**

Give the dancers a *varied program*. Here-with I stick out my short, fat neck. Within the Square Dance picture we have at least four major dance forms: Squares, Rounds, Contras, and Quadrilles. I sincerely believe

that the square dance program of the future will include a sprinkling of all of them, and I keep striving for the time when I will feel competent to teach them all. However, assuming an inability on the average caller's part to handle Contras and Quadrilles, he can vary his program several ways:

- (a) By programing his squares to avoid too many figures of one type (Eg: stars, lines, etc.) The dancers quickly tire of doing the same things all evening.
- (b) Change of pace — some slow, some fast, some medium tempos. Some old — some new — perhaps an occasional novelty dance.
- (c) Geometry — complicated, fast-moving hash figures, backwards figures, inside-out situations, "sex confusers," etc. Use a lot of discretion with this one. A little bit goes a long way.

**ENCOURAGE YOUR DANCERS TO DANCE TO OTHER CALLERS AND WITH OTHER GROUPS.** Dancers will get bored with dancing to one caller exclusively, no matter how good he is. Furthermore, after awhile people get tired of looking at the same faces and dancing with the same old people all of the time. They need the stimulus of making new dancing friends. Including newcomers into your circle of dancing friends will provide that stimulus and serve to enhance already existing friendships.

No matter what your status in square dancing, **DO ALL YOU CAN AS AN INDIVIDUAL TO DEVELOP A GOOD GROUP SPIRIT IN YUR CLUB.** Refuse to be a part of petty squabbles. If you can't say something good about someone, keep still. Square dancing is too big a thing to let clashes of personality or differences of opinion put a damper on the fun. **GIVE OF YOURSELF.** What you get out of square dancing will be in direct proportion to what you put in. When a job has to be done, volunteer your services. You'd be amazed at the satisfaction it brings.

\* \* \* \* \*

Earlier in our chat, I threatened to include a list of movements, breaks, dances, etc. roughly in the order in which I teach 'em. Here it is, with hope that it will be of some comparative value for you. **PRIMARY MOVEMENTS** run from 1 thru 34 inclusive. These  
(Continued on Next Page)



## SQUARE DANCING—LET'S THINK-Contd.

I teach pretty much in the order given. **SECONDARY MOVEMENTS** run from 35 thru 72 inclusive and here the order can vary a great deal. **SUPPLEMENTARY MOVEMENTS**, 73 thru 82 inclusive. Dancers should become familiar with these but they are not as important as the other classifications.

### PRIMARY MOVEMENTS

1. (Starting in a large circle) Identify partners.
2. Circle left and right (forward, walking shuffle).
3. Do-Sa-Do (with partner).
4. Identify corner. Do-sa-Do corner.
5. Promenade position and direction.
6. Allemande left-(to a promenade) and-(to squares).
7. How to form squares (positions; home, opposite, etc., numbers).
8. Lead out progression.
9. Grand right and left (and preceded by allemande left).
10. Swing (walk around swing for about the first 5 sessions). Swing followed by promenade; and by allemande left.
11. Accumulating or "pick-up" procedure.
12. Pass thru.
13. The courtesy turn.
14. Ladies chain (two ladies); Grand chain.
15. R hand and L hand swings.
16. Stars (men's and women's) R and L hand.
17. Star promenade.
18. Corner pick-up.
19. All around your L hand lady.
20. See-Saw.
21. Gents cross hall to swing opposite.
22. Do-paso.
23. Lead-up to two lines of four.
24. Forward and back.
25. Right and left thru.
26. Ringo-Swingo.
27. Split the ring.
28. Two hand swing.
29. Whirlaway with a half-sashay.
30. Single elbow turn (once-and-a-half).
31. Turn back (Grand R & L).
32. Roll promenade.
33. Do-Si-Do.
34. Single file promenade — gents turn back.

### SECONDARY MOVEMENTS

35. California Twirl (not by name).
36. Arch and Under.

37. Allemande Right.
38. Three-quarter chain.
39. Allemande thar.
40. Sashay (half-sashay) (sashay partners  $\frac{1}{2}$  round).
41. Resashay (resashay and all the way 'round).
42. Catch all eight.
43. Balance in line.
44. Wheel around (from promenade).
45. Four in line you travel (ladies hook).
46. Cowboy Loop.
47. Alamo Style Allemande.
48. Three ladies chain — four ladies chain (in line).
49. Around just one.
50. Rip and Snort.
51. Dive for the Oyster. \*
52. Split your corner.
53. Single and double bow knots. \*
54. Wagon Wheel.
55. Chase the Rabbit. \*
56. Throw in the clutch.
57. Inside out, outside in. \*
58. Allemande "A."
59. Box the gnat.
60. Box the flea.
67. Zig zag thru. \*
62. Ends turn in. \*
63. Triple allemande.
64. Promenade "Red Hot."
65. Weave the ring.
66. Triple and double duck (fom fwd. 6). \*
67. California Whirl (taught by name).
68. Sides Divide.
69. Rollaway with  $\frac{1}{2}$  Sashay.
70. Suzie Q (Do-Si-Grange),
71. Trail on Thru (Cross Trail Thru).  
(I make no distinction between'em)
72. Wrong-way Thar.
73. Backtrack (from a promenade).
74. Strip the Gears.
76. Old Mill Wheel. \*
75. Rosette.
77. Eight Rollaway with a Half-Sashay.
78. Turnback Breaks (Kindergarden, Daisy Chain, U, G, Etc.
79. Do-Si-Do Variations (Kentucky Style, Do-Si Ballonet, Etc.)
80. All 4 couples R & L Thru (Chinese knot).
81. Ox-Bow Loop.
82. Thread the Needle.

### \*Specialty Figures

# SPRING FEVER

By Jim York, Mill Valley, California

**First and third bow and swing**  
**Go up to the middle and back again**  
**Swap and swing in the middle of the set**  
**Face the sides, you're not through yet**  
**Split that couple and home you go**  
**Box the Gnat with the girl you know**

Box the Gnat with original partner

**Do sa do, you're doing fine**

**Back right out and form two lines**

At this point, gents #1 and #2 are together; ladies #2 and #3 are together forming one line of four. Gents #3 and #4 and ladies #1 and #4 form the other line.

**Forward eight and back with you**

**Arch in the middle and the ends duck thru**

**Around just one to the middle of the square**

**Box the Gnat with the opposite there**

#1 gent and #3 lady; and #1 lady and #3 gent

**Then a right and left thru and have a little fun**

**Separate and round one**

After right and left thru home, head couples separate and walk around their corner and in to the middle of the square

**Into the middle and Box the Gnat**

**Pull her thru, you're doing fine**

**Split that couple stand four in line**

Head couples stand by corners in lines of four

**Forward eight and back with you**

**Forward again and pass thru**

**Join hands and the ends turn in**

**A right and left thru in the middle of the set**

**Turn on around, you're not thru yet**

**Pass thru and split the ring and around just one**

**A right hand star in the middle of the land**

**Full turn around to a left allemande**

Original corner

**Partner right, a right and left grand.**

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**CAN'T WAIT**  
**GOTTA DATE**  
**WITH**  
**PIC-A-TOON**

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# SNAPS

# FROM A SQUARE DANCER'S VACATION

**W**HEN the Griffiths, Betty Jo and Ed, took their first square dancing vacation, they had been in the Do Si Do element for two years. Betty Jo, busy housewife, and Ed, a young doctor, were both looking for a vacation that was "different." Being enthusiastic square dancers, they thought Asilomar would fill the bill. Here, in the pictures from Betty Jo's mythical photo album, are a few of the typical impressions that remain with hundreds of dancers from over the country after their first institute.

Stacks of Asilomar Notebooks are piled ready and waiting for the arrival of the crowd of dancers.



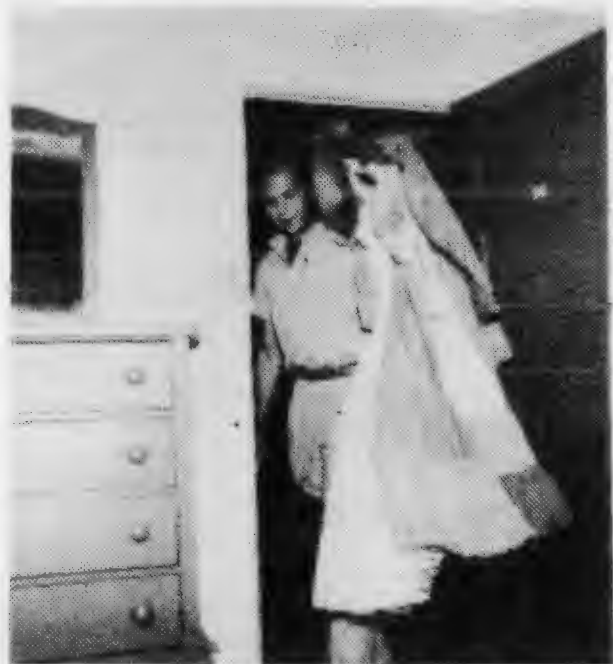
Here we are arriving at the Ad. Building and we can hardly wait to get started on our dancing.



Registration — and we catch our first glimpse of old friends we met square dancing, of course.



Clothes — (and look at all my dresses and petticoats!) — we'll need for the busy dancing week.



Home for the Week! Our rooms are in Guest Inn. We'll probably see them just for changes & snoozes!



Up the steps to Merrill Hall. We can hear the rhythm of the caller's clear voice at the Howdy Dance.



Hi! Golly, it's great to see old friends and new ones, too, from twenty states and from Canada.





We're on our merry dancing way, now. Once we started dancing, we didn't seem to want to stop.



We danced from morning until about 11 every night. Callers for squares and rounds — wonderful!



What food! Delicious and plentiful meals three times a day . . . and no dishes for me to wash!



Lots of special events — barbecues, watermelon feeds, fireside singing, and grand after parties.



We even sneaked away from the dancing once or twice to swim in the heated, fresh-water pool.



Believe me—we never knew how much fun we could have until we tried a real square-ing vacation.

### AND ANOTHER ASILOMAR YEAR IS COMING

There's so much to a square dancing vacation that pictures alone can't begin to tell it all. You'll find out about Asilomar for yourself in the special brochure bound into the February issue. For additional copies, write Sets in Order Institutes, 462 N. Robertson, Los Angeles 48.

#### — Here are the 1956 Dates —

The First Winter Asilomar, *Feb. 12-17, 1956.* (Send to Sets in Order for this brochure and application). Faculty: Manning and Nita Smith, Lee Helsel, Bruce Johnson, Bob Osgood.

#### — And — Announcing Three Summer Sessions —

- (1)—*June 26 thru July 1* (A day and a half after the National Convention in San Diego). Faculty: Joe Lewis, Ralph and Eve Maxhimer, Bruce Johnson, Terry Golden, Bob Ruff, and Bob Osgood.
- (2)—*July 2 thru July 7* (The Regular Summer Session). Faculty: Same as the first week.
- (3)—*July 29 thru Aug 3* (The Regular Late Summer Session). Faculty: "Jonesy," Frank & Carolyn Hamilton, A. Kronenberger, Bob Ruff, Bob Osgood.



# HEY MA!

By Lee Helsel, Sacramento, California

**Record:** "Hey Ma" She's Making Eyes at Me S.I.O. 1047 with Arnie Kronenberger calling; **Instrumental** S.I.O. 2083

Walk all around your corner see saw your taw  
Join hands circle left around now with your ma  
Reverse back single file lady in the lead  
Gents step out backtrack meet your partner box the gnat  
Grand old right grand old left around the ring you go  
Meet your little honey do-sa-do  
Promenade and don't you see now he's making eyes at me  
Hey ma! he's swingin' me

**Figure:**

Four little ladies promenade inside the ring  
Home you go swing your honey everybody swing  
Head two ladies chain turn 'em don't be slow  
Same couples pass thru separate 'round one you go  
Make a right hand star in the middle your corner left hand swing  
Partner right box the gnat girls star left around that ring  
Once around and don't be slow same old gent NOW do-sa-do  
Hey ma! he's swingin' me

SEQUENCE: Intro — Figure twice heads — Break — Figure twice sides — Ending

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## LITTLE RED WAGON

By Lee Helsel, Sacramento, California

**Record:** "Little Red Wagon" S.I.O. 1048 with Arnie Kronenberger calling  
**Instrumental** S.I.O. 2084

**Intro — Break — Ending**

To your partner bow low; Corner gal do-sa-do  
Go back swing your honey round and round  
Gentlemen center left hand star  
Travel once around from where you are  
Home you go and do sa do turn to the corner and here we go  
Allemande left with your left hand around the ring we go  
It's a grand old right and left walk with the girl you know.  
Promenade your pretty girl; Go back home and swing and twirl  
For she'll ride in your wagon again

**Figure:**

One and three bow and swing; Forward up and back again  
Pass thru turn right go 'round one  
Cross the center single file; Turn left go 'bout a mile  
Left hand star in the middle once around  
Turn your corner by the right; Your partner left hand swing  
Promenade your corner gal, promenade her go round the ring  
For she'll ride in your little red wagon  
Take her home swing your honey once around

After pass thru, each person turns right and with lady in the lead, each couple walks around one person. Still in single file, cross the square, split the other couple and then turn left and around one to form a left hand star in middle of square.

SEQUENCE: Intro, Figure (1 and 3) twice, Break, Figure (2 and 4) twice, Ending.



# STYLE SERIES: *Take A Ride on The Trolley*

**H**ERE'S an "oldie" a lot of folks have probably forgotten. It was a popular figure back at Herb Greggerson's in Ruidoso, New Mexico in 1949 and 1950. There are two ways to do the figure — the first, with one couple active at a time and a more complicated "follow-up" variety.

**First couple out, Take a Ride on the Trolley — Clang, clang, go down the line  
Hook right on you're doing fine — Second couple out, etc.**



**THE SIMPLE FORM:** From a circle left (fig. 1) the active couple releases itself from the circle, makes an arch and faces counter clockwise and moves in that direction while the oncoming line tunnels thru (fig. 2). As the last couple in the line is going under the arch the arching man reaches in front and with his left hand takes the right hand of the last lady in line (his original partner). He turns right face under his own arm (fig. 3) and his partner joins her free right hand with her corner's left to re-form the circle. Each couple does this in turn as it is called.



**THE FOLLOW-UP FORM:** In this version each couple works when called and in order. The first couple starts out (fig. 4) and before they are finished, the second couple starts (fig. 5). As three couples go under the arch of this second couple (fig. 6) and are moving along the line, the third couple starts (fig. 7) and finally the fourth couple (fig. 8) moves down the line until all three couples have gone under their arch and the circle is finally completed (fig. 9).



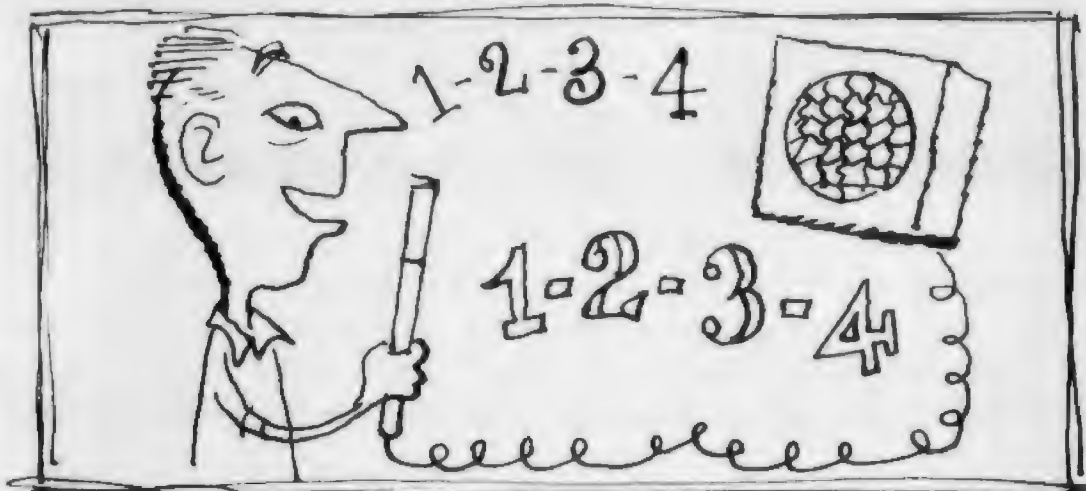


# NATIONAL CONVENTION NOTES

The Dates — June 22-24, 1956  
The Place — Balboa Park — San Diego,  
California

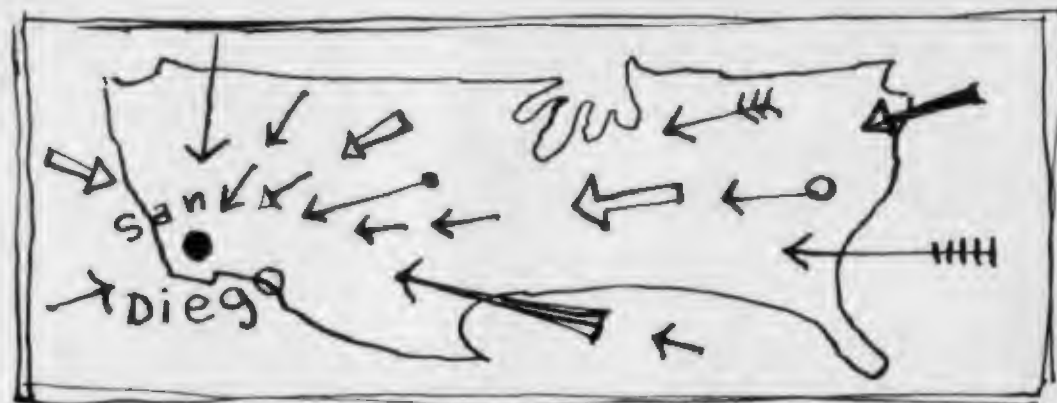
## SOUND PERFECTED

The Fiesta de la Cuadrilla (Festival of the Square) in San Diego last November was a sort of shakedown to show up "bugs," if any, in the operation. One big bug was the question of sound in one of the buildings, and conferences with experts present revealed several methods of improvement for this hall, which will be hunky-dory by Convention time.



## TO ACCOMMODATE EXPECTED CROWDS

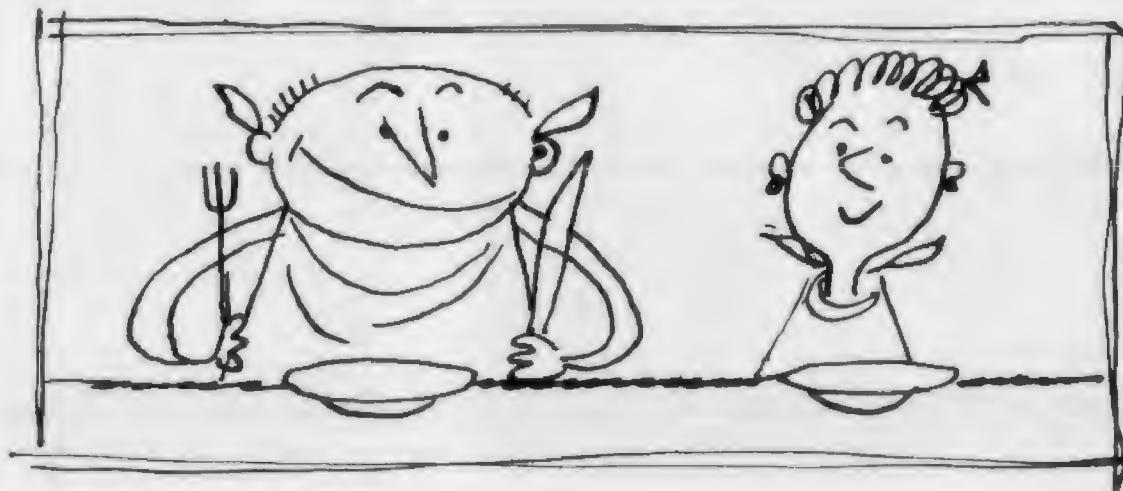
Just a little less than 4,000 people attended the San Diego Fiesta and prompted the decision to secure a mammoth outdoor dancing space for the Convention to supplement the dances in five halls simultaneously. So—the expected 15,000 Conventioneers can dance comfortably and have their choice of several dances at the same time. The outdoor dance will be in the Organ Bowl, site of Balboa Park's famous outdoor concerts. This floor will be especially treated for fine dancing — so prepare to live a little and dance under the stars in San Diego.



## ASSOCIATIONS TO BE CONTACTED

Dance associations throughout the nation are being contacted to recommend leaders to participate in workshops and clinics. This will insure a fair representation from each area and culminate one of the most potent reasons for the Convention's existence in providing a chance for folks from every area to hear what folks in other areas can contribute to the square dance picture as a whole.

The nation's associations will also be requested to select and arrange transportation for demonstration groups to present the style of dancing in each area in the Convention's "National Calvacade of Square Dancing." Arrangements are being made to secure national television coverage.



## DINNER BREAK

So — square dancers, eat, too. Realizing this, the San Diego folks have scheduled a two-and-a-half-hour dinner-and-fresh-up-break between P.M. and evening programs. Impromptu dancing will also be scheduled during "dinner break" for those not hungry or unfresh!

## GET YOUR RESERVATIONS IN

Time's a-slipping by. \$1.00 per person per day is pre-registration fee for the 5th National Convention. Write for a registration card to Chairman Bud Dixon, No. 5 Second St., Chula Vista, California, or refer to Page 23 in November, 1955, Sets in Order, where a registration card giving all the rates, is printed.





**MARIE GRAY**

## FARGO EXPRESS

By Frank Tyrrel, Castro Valley, Calif.,  
as Called by Marie Gray

**First and third bow and swing**  
Up to the middle and back to the ring  
Forward again with a right and left thru  
Turn and chain to the right of the ring  
Turn your lady, that pretty little thing.  
Same couples pass thru, and split the ring  
Go around just one and four in line you stand  
Forward eight and back with you  
Forward again and pass thru  
Arch in the middle and the ends turn in  
Pass right thru and split the ring.  
Around just one & into the center, star by the left  
Pick up your own as you come around

Original partner.

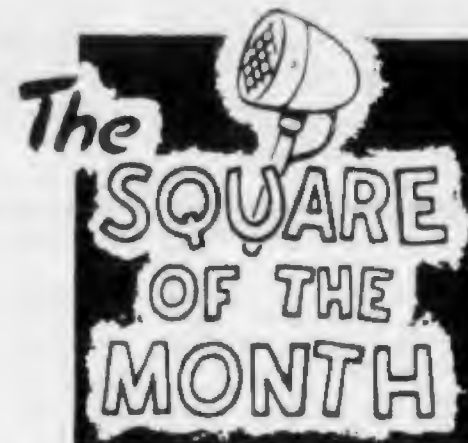
**Star promenade in the middle of the town.**  
Spread that star, here's what you do  
Heads (or sides) turn alone for a Suzie Que

Each person turns alone

**Opposite lady with the right hand around**  
Partner left with a left hand 'round  
Opposite lady right hand around  
Partner left and you turn 'em around.  
Four ladies star right, three quarters around,  
Now, corners all for a left allemande

Original corners

**Partner right and a right and left grand, etc.**



## CALLER OF THE MONTH

*Marie Gray — Tucson, Ariz.*

A real worker for square dancing is slender, dynamic Marie Gray of Tucson, Arizona. Marie started folk dancing in her teens back in Perth Amboy, N. J., but not until 1950, after she had moved to Tucson, did she and her husband, Ed, see real western square dancing. They decided, "If these people can do it, we can," and off they went to the Tucson Recreation Dept. beginners classes.

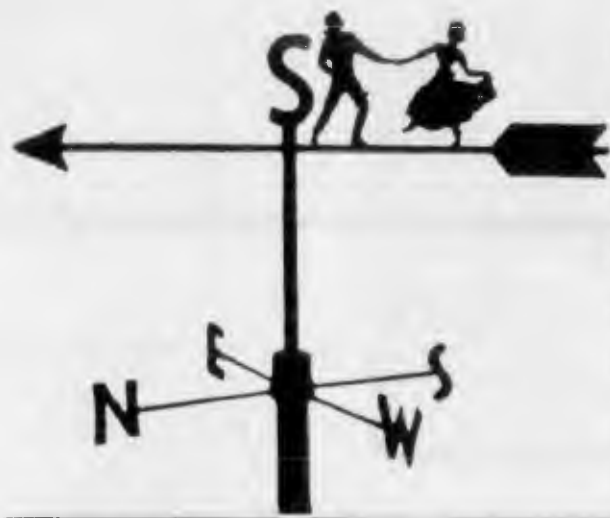
Two years of square dancing (and calling in her sleep) convinced Ed that Marie'd make a good caller. Stimulated by his encouragement and that of her friends, she attended Sandy Tepfer's callers' classes; and an inspiring chat with Bill Castner during his visit to Tucson led her to go on.

Marie calls for Spinning Wheels Club regularly; during the tourist season she calls at 3 guest-ranches and a private school weekly; she aids in teaching at weekly classes of the City Recreation Dept., and has recently added contras to her repertory. She is representative to and past veep of, Tucson Community Square Dance Council, Inc. and a past officer of the Tucson Callers' Club.

The Grays attended Asilomar sessions 1953-54-55. Marie claims there is nothing like Asilomar for fun, friendship and food — "food" for the callers' books, too. They attended Pappy Shaw's July 1954 class and Ed Gilmore's in August 1955 at Steamboat Springs, Colo.

Marie says that many obstacles clutter the path of a "gal" caller, but her perseverance, her love of dancing and wanting to share the fun, have made her outstanding in Tucson. Ed, her "equipment man" is her biggest booster and makes himself generally indispensable. Marie has her own style, with plenty of "bounce to each ounce" of her 105 pounds. She makes all her own clothes (her unusual squaw dresses are her signature), keeps house, has other hobbies, and in their "free time," the Grays go square dancing.





# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## **South Dakota**

The Jeans and Janes Club of Mobridge elected as new officers for the coming year; Bob Azelton, Joe Leibel, Mrs. Joe Leibel, and Mrs. Nels Babcock. The club dances every Sunday evening with Bob Brown as caller and instructor. Visitors are welcome.

## **Louisiana**

Balance and Swing Club of New Orleans recently gave its first invitational guest dance with Ross Carney of Fort Worth, Texas, calling. It was the first undertaking of its kind for this club which won't be a year old until February. The affair was a terrific success. On October 22, by chartered bus, the Balancers and Swingers, some 40 strong, journeyed to Buras, La., about 65 miles from New Orleans, to dance to the one and only Joe Lewis.

On November 12, the Dixie Hoedowners of New Orleans presented their first open dance and 41 squares had a great time dancing to the calling of Joe Lewis. Joe entertained the dancers during the evening, in addition to his calling, by singing and playing his new electronic accordeon. At present, Rose Viola is president of the club which meets every Tuesday at the Hynes School's recreational room. Johnny Viola and his Dixie Hoedowners band furnished the music for the Lewis dance. Dixie Hoedowners have been organized for three years and are looking forward to sponsoring more visiting callers in the future.

## **Indiana**

The Pine Lake Promenaders got the bright idea that they would like to learn to square dance on roller skates so the date was made with the Twenty Grand Roller Rink in La Porte. The gang had a lot of fun trying to allemande and do-sa-do on wheels. About 75 couples attended a dance sponsored by the Promenaders on November 7 at Notre Dame School near Michigan City. Joe Lewis was guest caller. Chairmen for the affair were Jim Irelands, Frank Mays, and Dick Smiths.

## **Pennsylvania**

November callers at the "Y Barn" in Pittsburgh were Chick Shields, Gene Slimpen, Sam Thornburg, and on November 16, a special dance presented Don Armstrong from Florida at the Hotel Sherwyn. In December this group held their annual Toy Dance, admission—a toy for underprivileged children.

On December 20, Mac's Barn at Kulpville held its Annual White Elephant Christmas Party night. Members of the numerous classes which meet at the barn were invited to join the Tuesday nighters in a fun party. Everyone was requested to bring a "used but useful" gift for one of their own sex, wrapped in a gift package.

On January 3, Bob Brundage from Danbury, Conn., will come down to call at Mac's Barn and promises a fine time for everybody. Reservations required.

## **North Dakota**

The State Square Dance Festival in Minot on October 29 was most successful. It was sponsored by the Magic City Square Dance Club of Minot and the North Dakota Square Dance Assn. President Clarence Burdug says that the success of this venture was due directly to good co-operation, organization, planning, and the hard work of the committees.

## **Washington**

Central Puget Sound Council held its Fall Festival, "The Carnival of Fun" on November 4, at the Seattle Civic Auditorium. Festivities opened with a parade, wherein each club marched behind its club banner. Burt Glazier was Festival Chairman.

Spokane's Wagon Wheel is busting with dance activity, the winter program of squareing in full swing at the "Square Dance Palace Among the Pines." Wagon Wheel clubs dance Saturday nights. These include the Do Si Do Club (1st Sat.), Merrymakers (2nd Sat.), Wagoneers (3rd Sat.), and Belles and Beaux Club (4th Sat.).



## Michigan

The 10th Annual Folk Festival in Flint is now just a haze of pleasant memories. 2500 spectators and about 150 sets of dancers enjoyed the affair, which was highlighted by the calling of Don Armstrong from Florida, and a surprise number by Marie, Don's taw. Harold Bacon was M.C., with an impressive list of local callers. Exhibitions were presented by students from Flint J.C., Michigan State, Wayne Univ., Central Mich. College, and Michigan State Normal. A most unique feature were the Dutch Squares from Grand Rapids, who clattered thru the dance in their wooden shoes.

## Oregon

Introducing a new club — The Hoedowners — who dance twice a month in Springfield, with Ray Steele as caller. They are planning two special events for the spring and fall, 1956, and are also preparing a beginners' class which will include 15 lessons, with Ray and Barbara Steele instructing. One of the first activities of this club was to borrow an idea from Sets in Order (you're sure welcome!)—window displays in the neighboring cities of Eugene and Springfield advertising the dancing and inviting couples to the classes. Officers are Bill Carson, Wayne and Ruby Johnson, and Gladys Platt.

Circle Hi Club with caller "Tuffy" Walling sponsored a beginner class last fall at the Condon School in Eugene. They are also having a March of Dimes Dance on January 21, at the Walterville Community Hall. "Tuffy" will M.C., and there will be guest callers.

Do Si Do Club of Portland celebrated its 7th birthday in October with a big "Lucky 7" dance in the O'Donnells' Hayloft, which was beautifully decorated. Cliff Amos was M.C. and brought up other callers by spinning his "Wheel of Fortune." Do-Si-Do is Portland's oldest and largest organized square dance club. They meet 1st and 3rd Thursdays at the Hayloft and out-of-town guests are very welcome. Officers are Walt Keep, Cooney Weitzel, Vern Wood, and Alice Olsen.

Add associations. The Rogue Valley Square Dance Callers' Assn. was officially formed on Nov. 13, in Medford. Officers: President, Doug Fosbury; Veep, Ray Hageman; Secy-Treas., Mary Elizabeth Cronin. The group will promote classes for beginners and special dances for the pleasure of all local dancers.

## Florida

Newly elected officers of Tampa Travelers Square Dance Club are Bill Muench (he also calls for them), Harry Blank, Paul Trent, Carol Baker, and Beverly Beckett. The club meets every 1st and 3rd Friday at the Tampa Men's Garden Club and visitors are welcome. Isabel and Ernest Ammerman instruct the rounds.

The Sun Coast Dancers sponsored their regular 5th Sunday Sundown Hoedown at Watie Waterworth's Avon Air Trailer Park on Oct. 30, in Bradenton. Dancing started at 3 P.M. and continued until 9 P.M., with a 45-minute break for pot-luck (Mmm—that southern fried chicken!). Callers were Fred Christopher, Jim Galloway, Ray Kennedy, Jim Pearson, Bob Lindstrom, Evelyn Findley, Bill Cook, Orpha Eggers, Bill Muench, Watie Waterworth, and Bob Mosher. Executive committee of the Sun Coast Dancers are Ray Kennedy, Bill Muench, Watie Waterworth, Jim Pearson and Narl Jones.

## Texas

Houston's first Jamboree of the season was on December 10 at the Coliseum, sponsored by the Square Dance Council and the Park and Recreation Dept. Austin Reed in Prez and Al Trepke the Veep of the Council.

Another event for Houston will be the 4th Annual Couple Dance Festival on February 4. There will be a Workshop from 2 to 5 P.M. and dances and exhibitions from 8 to 11 P.M. Co-sponsors are the Coda, Folksters, Rio Houston, Swingers, and the City Park and Recreation Dept. Earl Eberling is Chairman, assisted by Leland Lawson and Tom Mullen.

A new square dance club has been organized in Orange. It is composed of DuPont employees in the nearby plant. There were eleven squares of beginners who graduated on November 17, with several squares champing at the bit to get into the next series of classes. Lew Torrance is doing a fine job of instruction.

Panhandle Square Dance Assn. Fall Jamboree was on November 12, in Perryton. Music was provided by the Burns Orchestra from Phillips. Dancers attended from as far away as 170 miles and many more drove from 75 to 100 miles. Texas is B-I-G. Host clubs were the Ochiltree and Notla Square Dance Clubs and the MC's were X. A. Austin, D. W. Godsey, Doyce Breedlove, Henry Miller, and Roy Kelley.



# TWO TIMIN' TWO-STEP

(A Simple Mixer)

By Dorothy Martin, Inglewood, California

**Record:** SIO 3020

**Starting Position:** Open dance, facing LOD

**Footwork:** Opposite — description for M

## Measures

## PATTERN

**1-4 Walk, 2; 3, Brush; Walk, 2; 3, Brush;**

Moving in LOD 3 walking steps (starting M L) and a brush. (After each brush—in meas 1-16—there is a slight lift on the ball of the foot which is anchored to the floor). Repeat starting R.

**5-6 Away, 2; 3, Brush;**

Breaking hands, M moves diag twd COH with same footwork as previous measures. (W moves diag twd wall).

**7-8 Together, 2; 3, Brush;**

M moves diag to resume pos in circle and receive a new partner. W moves diag BACKWARDS to resume pos in circle and meet a new partner. W does a touch instead of brush on last ct of meas 8.

**9-16** Repeat meas 1-8 ending in Butterfly pos, M back to COH.

**17-18 Side/Close, Side/Brush;**

Starting to L do one two-step with the brush step across in front of the supporting foot.

**19-20** Repeat meas 17-18 in RLD

**21-24 Walk Away, 2; 3, 4;**

Turn away (L face) from W in four steps making a small circle, to receive new partner. W turns away (R face) from M and walks back to new partner. (It is done as a "Strut" for styling).

**25-32** Repeat meas 17-24 ending in open position facing LOD, inside hands joined to start dance.



## ON THE COVER

Milestones for 1956 in the Square Dance World! Artist Frank Grundeen shows our happy dancing couple about to embark on what promises to be one of the Biggest and most Fun-Filled years in the history of square dancing. Come on along the dancing highway. . . . .



# THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JANUARY, 1956

## UP A LAZY RIVER

By Lank Thompson, Covina, Calif.

**Record:** Marlinda Record No. 1027 Instrumental  
No. 727 with Calls by Lank Thompson

### Intro and Break:

Everybody swing your gal and swing her right  
Gents star left around the ring with all your might

Take your girl along with an arm around  
Now inside out—outside in, the other way 'round  
The gents will stop at home—ladies star once around

Go home and turn your partner left hand 'round and 'round

Roll promenade your gal—go walkin' with your pal

Up a Lazy River—how happy we will be  
Up a Lazy River with me.

### Figure:

All four ladies promenade—inside you go  
Dosa do your partner—on your heel and toe  
Turn your corner left—twice around that dream  
Back and swing your partner by the ole' mill stream

Side two couples half sashay—the heads PASS THROUGH

Around the outside—head for home—walk right by your own

Give your right hand girl a swing—promenade the ring

Up a Lazy River—honey, come along with me  
Up a Lazy River with me

### Break:

(Substitute first line of Intro. to "Turn your corner by the left—your partner right")

### Sequence: Intro

Figure (Heads pass through)

Figure (Heads pass through)

### Break:

Figure (Change "Heads" to "Sides" and "Sides" to "Heads")

Figure (Change "Heads" to "Sides" and "Sides" to "Heads")

## OHIO DOUBLE STAR

By "Uncle Walt" Wentworth, Cleveland, Ohio

First and third you bow and swing

Go round and round with the pretty little thing

Up to the center and back to the ring

1st and 3rd couples swing then walk to center of set, bow to opposite couples and back to place

Star by the right in the center of the set

To a left hand star with the couple you met

1st and 3rd couples form a right hand star and walk  $\frac{3}{4}$  around the set where they break right hand star and form left hand star with

side couples. Couple 1 with 2, and couple 3 with 4.

### Break to the center with a right hand star

After turning left hand stars once around, the 1st and 3rd couples form right hand star in center again

### Walk right around but not too far

Pick up your corner with an arm around  
Star promenade go round the town

Turn right hand star around and as each person in the star reaches his corner, he maintains the right hand star and take his corner along in a star promenade.

### The inside ladies roll away

And the gentlemen star in the same old way

The two ladies on the inside of the star (1st and 3rd) roll across in front of their present partner and form the star promenade again with all four gents in the center of the star, ladies on the outside

### Girls turn back on the heel and toe

Twice around that ring you go

Skip that gent and on you go

And catch the next for a dopaso

All ladies turn to their left and walk twice around the gents who are still turning the star. After passing new partner twice they take the next by the left hand and do a dopaso

Turn 'em by the left with the left hand round

To the corners all with the right hand round

Partner left with a full turn around

And promenade the corner when she comes down

Original right hand lady

Repeat figure for heads, use break, then repeat twice for sides.

## "CROSS TRAIL"

By Roger Drouin, Madison, Wisconsin

1st and 3rd a half sashay

Up to the center and back that way

Forward again and cross trail through

Around just two, stand four in line

2nd and 4th go forward center and back with you

Forward again and cross trail through

Around just one, stand four in line

Forward eight and back with you

Forward again and pass through

Turn to the left, go single file

Make a left hand star and spin it awhile

Gents wheel around like an allemande thar

And back up gents in a right hand star

(Gents take gal behind for star)

Shoot that star to a brand new maid

Take her by the hand and promenade

(Or use your own variations, coming out of star)



## **"THOSE WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE"**

An Original Square Dance by Al Brundage

**Record:** Alamar 1103-A with Calls by Al  
2103-A without Calls.

### **Introduction:**

You do-sa-do that corner girl—come home and  
swing your own  
You take and promenade your gal—Around the  
ring you roam  
Girls keep goin' round the set—Boys a right hand  
star  
Pass her once, go round again—Meet her with an  
Allemande Thar.  
Left to your honey, turn 'em round— Boys  
back up in time  
Strut on round the ring you go—Around your  
corner with a do-sa-do  
Then come back and promenade—Bring her  
home in time  
Those Wedding Bells Are Breaking Up—  
That Old Gang of Mine.

### **Figure:**

Well, the heads you promenade half way—  
Sides a right and left through  
Heads to the right with a ladies chain—  
Turn all the way round with you  
Heads chain on to the Left this time—  
and turn those girls around  
Your corner do-sa-do, then turn—  
Your own with a left hand round.  
Now the Heads go Forward, circle—  
Just three quarters way round  
You step on back, pass through—  
Swing the gal you found  
(Active couples step back slightly while still  
in circle before passing through.)  
Now take that gal and promenade—  
Bring her home in time  
Those Wedding Bells Are Breaking Up—  
That Old Gang of Mine.  
Repeat: Figure once more—then everyone  
should have opposite.  
Middle Break: Same as Introduction.  
Repeat: Figure two more times—then everyone  
should have partners back again.  
Ending: Repeat Introduction.  
Note: There are seven complete musical  
choruses on this record—no tags.

## **PASSE' PARTOUTE**

(pas par too)

By Hill Hansen, West Covina, Calif.

Head ladies chain to the right  
Turn them boys don't take all night  
Same two ladies chain to the right  
Turn them round and hang on tight  
Side couples pass thru  
Turn alone that's what you do  
Head couples pass thru  
Separate go round one  
Split the ring and pass thru  
Separate go round one  
Down the middle and pass thru  
Separate go round one  
Split the ring and trail thru  
Allemande left with your left hand  
Partner right, a right and left grand.

## **LIGHTED LANTERN SCRAMBLE**

By Bill Mitchell, Denver, Colo.

First and third bow and swing,  
Promenade the outside ring  
All the way round the outside ring  
Promenade back home again  
Keep on agoing out to the right  
Right and left through, don't take all night  
Right and left back in the same old track  
Same ladies chain two by two  
Take this new gal home with you.  
Side two couples swing and whirl  
Up to the middle and back to the world  
Forward again that opposite swing  
Face the couples on the head of the ring  
Split that couple go around just one  
And four in line you stand  
Your original corner is now directly across  
from you  
Forward Eight and back to the land  
Girls cross over to a left allemande  
Go all the way around to a right and left grand.

## **AT SUNDOWN**

By Vern and Ruth Smith, Dearborn, Michigan

**Record:** "At Sundown"—X label No. 4X-0146

**Position:** Facing, M's back to C.O.H.—trailing  
hands joined, M's R., W's L.

**Footwork:** Opposite Directions for M.

### **Intro.**

### **Measure**

- 1-4 Wait 2 Measures; Balance Forward and Back:**  
Step LOD L foot; point R; step back on R;  
touch L.
- 1-2 Side Behind, Side, Brush Turn: Side Close, Side, Touch:**  
Grapevine LOD, brush R foot and turn to  
back to back position on last count. Step  
R, close L, step R, touch L moving LOD.
- 3-4 Side, Behind, Side, Brush, Turn: Side, Close, Side, Touch:**  
Grapevine back to back brushing R foot  
on fourth count, at same time making 1/2  
L face turn to face partner. Step R, close  
L, step R, touch left; maneuver to face  
LOD in banjo position.
- 5-6 Walk, Walk, Two Step Pivot:**  
**Walk, Walk, Two Step Open:**  
Two slow walking steps in LOD then a  
two step pivoting on last count to side  
car position facing RLOD. Repeat RLOD,  
open up to open position facing LOD.
- 7-8 Two Step Forward Roll Out, Two Step Back: Two Step Forward Roll In, Two Step Face:**  
In LOD one two step forward, roll away  
from partner on last count to face RLOD,  
two step backwards (LOD facing RLOD.)  
Two step forward, roll in on last count to  
face partner, then a step close step end-  
ing in closed dance position.
- 9-12 Two Step, Two Step, Two Step, Two Step:**  
In closed position four R face turning  
two steps.  
Repeat entire dance 4 times.  
End dance with three turning two steps  
and a twirl.



## TUESDAY'S MISTAKE

By Merl Olds, South Gate, Calif.

First and third go forward and back  
 Pass right through the same old track  
 Separate go 'round one, stand four in line  
 Forward eight and back with you  
 Forward again and pass thru  
 Turn to the left go single file  
 Gals turn into a right hand star  
 Gents keep going like you are  
 Reverse the ring, reverse the star  
 Gents step in behind your date  
 Left hands up and star all eight  
 Back right out and form a ring  
 Circle left like everything  
 All eight to the center and back with you  
 First and third cross trail thru  
 Allemande left, etc.

## CUDDLE UP

By Kay and Forrest Richards, San Leandro, Calif.

**Record:** "Cuddle Up a Little Closer"—

Capitol 3194—(play just under 78)

**Position:** Skaters, facing LOD.

**Footwork:** SAME throughout. Directions given are for the M

**Introduction:** 4 measures. Wait

### PART "A"

**Meas.**

**1-2 Side, Behind, Side, Behind; Step, Brush, Step, Brush;**

Starting L and moving twd COH, step to side on L, step behind L on R, again step to L side on L, step behind on R; step on L, swing R ft fwd brushing floor, step on R, swing L ft fwd brushing floor.

**3-4 Diagonal-2-3-Brush; Forward-2-3-Brush;**  
 (Travel) starting L and moving diag fwd twd wall, dance LRL-brush R; Travel in LOD stepping RLR-brush L.

**5-8 Repeat Meas 1-4**

**9-10 Cross-2-3-Brush/Swing; Cross-2-3-Brush/Swing;**

Moving diag fwd and to R of LOD, step on L across in front of R, step diag fwd and to R side on R, step again on L across in front of R, swing R fwd and around while pivoting slightly L on L ft; Repeat, starting on R and moving diag fwd and to L of LOD.

**11-12 Forward-2-3-Brush; W/Twirl-2-3-Touch;**  
 Dance fwd 3 steps LRL and brush R ft fwd; Then, releasing handholds, M continues to progress fwd RLR-touch L while W makes 1 complete individual R-face twirl, moving in LOD, and stepping RLR-touch L. End in skaters position.

**13-16 Repeat Meas. 9-12.**

### PART "B"

**17-24 Repeat Meas 1-8, Part "A"**

**25-26 Two-Step Away, 2; Step, Touch, Step, Touch;**

Starting on L and releasing L hands, both do 2 quick two-steps, M turning to face wall while W turns 3/4 R-face to face partner; Step to side on L, touch R

beside L, step to side on R, touch L beside R.

**27-28 Box The Gnat-2; Step, Touch, Step, Touch;**  
 Starting on L, exchange places with partner with 2 quick two-steps (box the gnat), crossing under joined R arms (W makes 1/2 L-face turn); Step to side on L, touch R beside L, step to side on R, touch L beside R.

**29-30 To Skaters, 2; Step, Touch, Step, Touch;**  
 Starting on L, R hands still joined, progress to original position, facing LOD, with 2 quick two-steps; Resuming skaters pos, step fwd L, touch R beside L, step back on R, touch L beside R.

**31-32 Forward-2-3-Brush; W/Twirl-2-3-Touch;**  
**Repeat Meas 11-12, Part "A."**

### BRIDGE

**1-2 Step, —, Touch, —; Back, —, Touch, —;**  
 Step diag fwd on L, hold 1 ct, touch R toe beside L ft, hold 1 ct; Step back on R, hold 1 ct, touch L toe beside R ft, hold 1 ct.

**3-4 Step, Close, Step, Touch; Step, Close, Step, Touch;**

Step diag fwd L, close R to L, step fwd L and touch R toe beside L ft; Step back R, close L to R, step back on R and touch L toe beside R ft.

**Sequence:** Part "A," Part "B," Bridge, Part "A," Part "B," Part "A," Ending

**Ending:** In skaters pos, dance fwd LRL-brush R; Step back on R, hold 1 ct, brush L fwd.

## CHANGING TIDES

By Willis Brown

**1st and 3rd take a little swing—**  
**then go right out to the right of the ring**  
**Circle half don't you blunder**  
**inside arch outside under**  
**Circle four in the middle of the floor—**  
**once around raise some cain**  
**Girls in the middle do a ladies chain**  
**Turn 'em once and a half—here's what you do**  
**chain 'em again with the outside two**  
**\*Chain the girls on the longer track,**  
**chain 'em across and chain 'em back**  
**Chain little Sal—chain sweet Sue—**  
**chain Belinda, she's there too.**  
**Keep on chaining, you're not thru yet—**  
**Keep on chaining till you get your pet**  
**Head couples star in the middle of the town,**  
**go around to your corner for a left hand**  
**around**  
**With your own box the gnat as you come down**  
**Pass thru across the land—allemande left with**  
**your left hand—partners right—**  
**R & L grand.**

\*(Note on Changing Tides) The active gents use a left hand—hand across when doing the chain the longer track (no arm around) the gents at the outside of square must use the arm around. Described in "Easy Key Handbook of Square Dance Fundamentals," page 10.

\*The patter on the chain is so calculated as to get the ladies home before the star is called in the middle.



## ARDMORE WALTZ

By Jack and Evelyn Gant, Ardmore, Oklahoma

**Position:** Varsouvienne.

**Music:** "Greensleeves", Decca No. 29377.

**Both** start **Left** foot LOD. Instructions for man.

### Measures

### PART A

- 1-2 Pas de Basque Left; Pas de Basque Right;**  
**3-4 Step, Swing, Hold; Face-to-Face**  
Step fwd. L, swing R fwd., hold 3d ct;  
gent does R, L, R in place while W crosses  
over in front of M turning CCW to face M,  
taking both hands, arms extended fwd.
- 5-8 Step, Swing, Hold; Back, Touch, Hold;**  
**Step, Swing, Hold; Back, Touch, Hold;**  
Step fwd. on L to banjo pos. (R hips adj.),  
arms in windmill pos., swing R ft. fwd;  
step back on R, face to face, arms extend-  
ed fwd., touch L beside R; step fwd. to  
sidecar pos. (L hips adj.), swing R ft. fwd;  
back again face to face.
- 9-10 Lady Turn Back; Back, Swing, Hold;**  
M makes 3 steps in place while W turns  
CCW back to vars. pos; both step back  
on R, swing L fwd., hold 3d ct.
- 11-12 Balance Fwd, Touch; Balance Back, Touch;**  
Balance fwd. on L, touch R; balance back  
on R, touch L.
- 13-16 Box Waltz;**  
Starting on L do 4 box waltz steps making  
one complete turn to L, CCW, ending  
facing LOD.

### PART B

- 17-18 Waltz, 2, 3; Waltz, 2, 3;**  
Still in vars. pos., two waltz steps in LOD.
- 19-20 Lady Across; Gent Across;**  
Keeping L hands joined M does 3 steps  
slightly to his R while W moves across  
in front of him so that he is facing LOD  
and she is facing RLOD; W makes a  $\frac{3}{4}$   
CCW turn under her L arm in 2 steps,  
**holding 3d ct.**, while M in 3 steps, turns  
to his L and crosses over in front of W  
and turns back R face to face her (M's  
back to center, closed dance pos.)
- 21-24 Four Turning Waltzes;**  
Moving LOD 4 waltz meas., making two  
revolutions CW, ending in open pos., in-  
side hands joined, facing LOD.
- 25-26 Step, Swing, Hold; Face, Touch, Hold;**  
Step away from each other and swing  
inside ft. across; step to face each other  
on M's R, touch L, W counterpart.
- 27-28 Pas de Basque; Pas de Basque;**  
Pas de basque behind, moving LOD; then  
RLOD.
- 29-32 Three Turning Waltzes and Lady Turn to Start**  
Moving LOD 3 turning waltz measures  
making two revolutions CW, W making  
half CW turn on last to Vars. pos. and  
**holds 3d ct.** to leave L ft. free to start  
dance over.

Dance is done three times through.

**For Tag:** continue the waltz turn one more, twirl  
and bow.

## GNAT TRAIL

By George Perry, Torrance, Calif.

Head two couples bow and swing  
Around and around with the pretty little thing  
Then pass on thru and turn alone  
Go forward and back but don't you roam  
Box the gnat with the opposite taw  
And face the sides with a brand new squaw  
It's a right and left thru then turn around  
So pass on thru to the center of town  
Heads box the gnat when you come down  
You've got your date heads forward and back  
and don't be late  
It's a right and left thru then turn around  
Now trail thru across the set  
And turn alone you're not thru yet  
Go forward and back with your pretty little pet  
Then pass thru and turn alone  
Go forward and back but don't you roam  
Box the gnat with the opposite taw  
And face the sides with a brand new squaw  
It's a right and left thru then turn around  
So pass on thru to the center of town  
Heads box the gnat when you come down  
You've got your date heads forward and back  
and don't be late  
It's a right and left thru then turn around  
Now trail thru to a left allemande  
Here we go in a right and left grande

### CRAZY MAN GRAND

Break

Head two couples bow and swing  
Side ladies chain across the ring  
Number two gent with a partner new  
Out to your right, with a right and left thru  
Turn 'em around like you ought to do  
Those at the sides, what do you know  
Up to the middle and back you go  
Forward again with a right and left thru.  
Turn 'em around, glory hal-a-u.  
Number one gent you better look out  
You're gonna swing your gal, till you face  
right out.  
The side two couples fall in line  
Fall right in and you keep in time  
You cast off eight around the land  
As you meet each gal I'll call the hand  
It's right, then left, then right, now left.  
Then a right and left grand, etc.  
Figure:  
Number two couple you bow and swing  
Out to the right its a right and left thru  
Those at the side you ought to know  
It's up to middle and back you go  
Now you do a right and left thru  
Turn 'em boys like we always do  
Those at the head you bow and swing  
Chain your gals to the right of the ring.  
Number one turn till you face right out  
The sides fall in no foolin' about  
You cast off eight to beat the band  
And meet your gal in a Crazy Grand  
First right, then left, right and left you know  
Now a right and left then docey-doe. (Do-Paso)  
Promenade, etc.

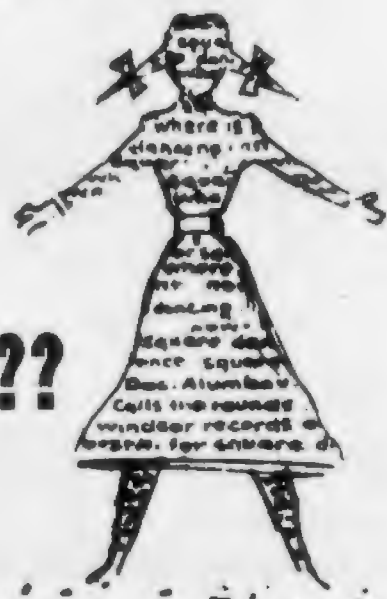


# MYSTERY

was the "BEAUTIFUL LADY"



only a "PAPER DOLL" ???



The revealing truth is found only in WINDSOR'S new Round Dance release scheduled for January 15.

## "PAPER DOLL"

... is a cutie of a two-step composed by VIRG and MARY ANN KNACKSTEDT of Sidney, Nebraska, and offers something a little different in the way of footwork and positions. Real pert music by courtesy of the SUNDOWNERS BAND.

## "BEAUTIFUL LADY"

... features a relaxed but flowing waltz routine respectfully submitted by DOC and WINNIE ALUMBAUGH of Arcadia, California, and set to a lovely old melody. BERNIE RYALL of Victoria, Canada, performs some smooth and mellow organ artistry on the music.

REMEMBER ...  
not available until January 15!  
#7633 (full instructions with each record).

**Windsor Records**  
"JUST FOR DANCING"

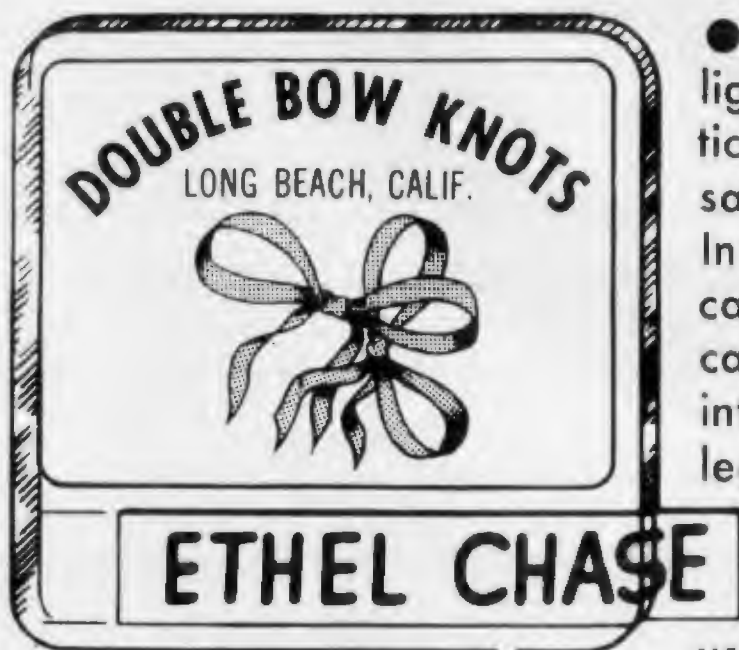
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## FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

You mentioned what would we, the public, like to read about. I, for one, would like to get all the round dance teachers together, for once. How many versions of, "Melody of Love?" (More bumping on the floor!) I realize this takes in a lot of territory.

Tell us more about clubs and suggestions for them . . . Our problem here is that . . . prices on square dancing have been going up and up since we started 5 years ago. . . .

Mrs. Dan Fleischer  
Chicago, Ill.

Dear Editor:

I want to take this opportunity to thank you for your splendid co-operation with Jack Riley and myself on getting your new release, "Montana Waltz," to us for the Northwest Square Dance Convention. Mira and I had the honor of presenting and teaching it at the afternoon round dance workshop and every one of the 250 people in attendance liked it . . .

The Convention was a huge success in every respect. We have never had such a good turnout from Canada before. There must have been about 200 Canadians here. We even had the Silers from the Panama Canal Zone with us and some of your Los Angeles citizens were here too. Everyone said they had never had such a good time at a BIG dance before and that was music to our ears. The callers and music were both perfect and the Kissin' Kuzzins Booth did a land office business!

Heber Shoemaker  
Seattle, Wash.

(Continued on Page 20)



# Waves of Fun . . . with **AQUA RECORDS**



We can think of no better way to begin the New Year's record releases than to lead off with two really excellent and danceable round dance numbers . . .

## **"AQUA HESITATION WALTZ"**

*Dance designed by Ray & Alta Cunningham. This is an easy waltz featuring the Hesitation Step that all square dancers will love to do,*

**and**

## **"AMERICAN TANGO"**

*Dance designed by Jack and Laverne Riley. This dance has a combination of tango steps to original tango music composed by Doris Cooley. Both sides of this recording feature the captivating music of*

**DORIS COOLEY**  
*at the organ*

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1103 2103 "Those Wedding Bells are Breaking Up That Old Gang of Mine"  
"Little Old Log Cabin in the Lane"

1102 2102 "Oh, You Beautiful Doll"  
"Yellow Rose of Texas" by Hal

1101 2101 "The Best Things in Life are Free"  
"Boomps-A-Tulip"

(1100 numbers with calls — 2100 numbers without calls)

See your dealer, or write JB RECORDINGS, 346 Summit Avenue, Mt. Vernon, N. Y.

#### LETTERS - Continued

Dear Editor:

I am a teen-age caller, 15 years old. I find that the workshop is S.I.O. is very helpful. I would also like to say that if it weren't for a few of the local callers, I never would have gotten started. These people are Harold "Arizona" Rice and Bob and Sue Copland. Harold is the one who really got me started. He taught me most of the calls I now know. Then the Coplands got me my first dance and loaned me their P.A. system and records . . . Now I have my own equipment and I am proud to

say I paid for it myself.

I am telling you this in hopes it will encourage other teen-agers to get into square dancing. I always say there are no better people than square dancers.

Shirley Smith  
Lansing, Michigan

Dear Editor:

CORRECTION PLEASE! In November issue of Sets in Order, page 15, you state that one place other than Dallas, namely Australia, dances the Dallas style of "All Around" and  
(Continued on Page 22)

## CONGRATULATIONS TO THE WINNER

In the Hoedown Record Company Contest closing December 1st, 1955,

Those sending in the nearest correct answers were:

**R. J. FAIRFIELD, LETHBRIDGE, ALBERTA, CANADA — Winner**

RECORD: HD #400 — DOODLE-LE-DOO/COUNTRY TWO-STEP

Dealer: Galt Home Appliances, Lethbridge, Alberta

**L. M. PAGE, PASADENA, TEXAS — Second (Same Record)**

Dealer: Merrbach Record Service, Bellaire, Texas

(Mr. Page will receive a second prize)

No second or third prizes were offered in this contest. However, because of the tremendous interest displayed and the answers received from all over, including foreign countries, we are also forwarding prizes to the following:

CHUCK RICE, MALIBU, CALIFORNIA, who stated he would stake his life on HD #500 "Hashin' Up The Devil" as being the most popular as it was, in his opinion, the best hoedown that ever hit the market. Most of the contestants agreed with him, with #501 and #502 running close seconds.

In the singing call classification, another Canadian sent in the nearest correct answer — BOB STEWART, VANCOUVER, B.C. with HD #302 — "When Payday Rolls Around" while stating "The Gold Rush is Over and the Square Dance is On" was his favorite. Bob must know how to pick them as this is the order of their popularity, with HD #307 "Do You Ever Think of Me" about to pass the latter at this time.

Remember! "DOODLE-LE-DOO," a round dance written by Jim and Ginny Brooks was the winning record. Their latest dance "REMEMBER" on HD #404 already promises to live on as "ALWAYS," also written by them.

**HOEDOWN RECORD CO.**

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Music — by JERRY JACKA TRIO — of course

**Also Available in 45 rpm**

### LETTERS - Continued

"Seesaw." I would like to tell you that here in Jackson, we also dance this Dallas style and incidentally, the caller who brought square dancing to Jackson learned to square dance in Dallas.

Finis Nabors came here from Dallas in 1948 and through his efforts, square dancing has steadily grown. Now we have four callers and five clubs with about 250 dancers.

Mrs. Melvin Holly  
Jackson, Miss.

### Dear Editor:

I am writing this letter in the hope that you may be able to help me in some way or other. Firstly I am a small-time caller (patter type) here in Brisbane but unfortunately we are not able to obtain any of the new hoedown records. I noticed in your magazine (of which I am a more or less regular reader, depending on shipments) you advertise quite a number of record shops, but I am not sure if they can help me or not. I think the dollar situation may be some trouble. *(Continued on Next Page)*

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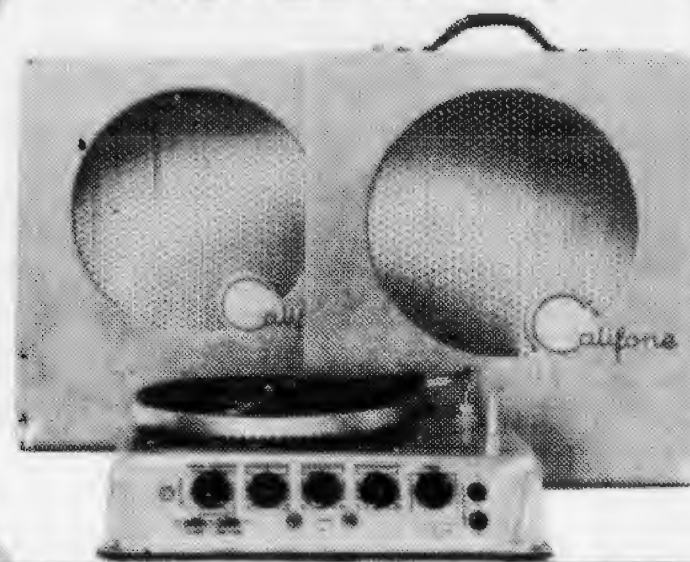
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## LETTERS - Continued

What I should like to do if the music shops cannot help me is to get in contact with one or two callers in America, with the idea of exchanging calls or records. We may have some singing call records here that you may not have over there. If you could help me contact anyone who is interested in doing this I shall greatly appreciate it.

As for your magazine, I think it's super, as there is so much information in each issue. It's a pity we could not get something like it going out here.

Square dancing here is reasonably good. The dancers seem to prefer the hoedowns to the singing calls, but that may be because there are not many good singing callers here.

John Mitchell, 64 Campbell St.  
Bowen Hills, Brisbane,  
Queensland, Australia

Dear Editor:

To my mind no caller is worth his salt unless he is willing to explain a particular step when difficulty develops and have the dancers walk through it if necessary. Recently I was invited

to dance with a strange group. During one dance we did the first few calls correctly, but on a relatively unusual call got completely lost. The caller started over again from the beginning and we stumbled at the same place. He made no effort to explain the troublesome call or have us walk through it, but simply gaped at our ignorance and went back to the beginning again.

The third time he said we would try it once more and if we failed again he would have somebody else do the dance (there being enough people for at least two squares, but only room enough in a basement for one square). Of course he could argue that he was a caller, not a teacher, but the situation was that the people came there to enjoy square dancing and not to be humiliated.

The inevitable result of such a policy will be that the better dancers keep getting better while the poorer dancers fall farther behind and eventually lose interest and stop coming.

Charles W. Cobb, Jr.  
Alexandria, Va.



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Featuring Parasol Original Square Dance Dresses. Choose a new dress from our stock of colorful styles. Sizes 10-18.

"Dance with Ease with our New Ballereze!" Soft elk upper for longer wear. Slight heel (not a wedge) for better balance. Black or white. Narrow & medium widths. \$5.95. Sizes 3 1/2-10.



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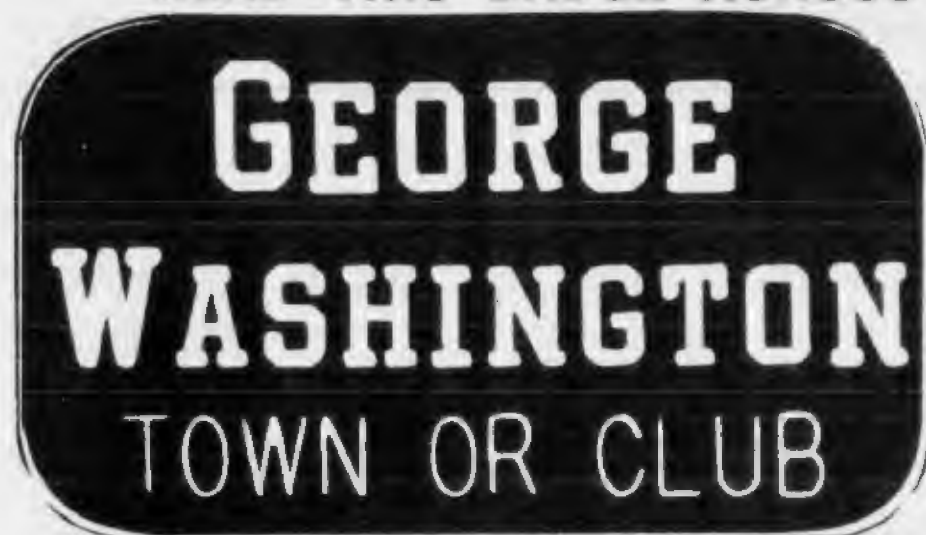
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### CANADIAN CAPERS

Alberta . . . On October 9, the Edmonton and District Callers and Teachers' Assn. held their annual general meeting, when new officers were elected for the coming year. They are: Ted Holmes, Prez; Ardon Cooper, Vice-Prez; Ark Eriksson, Secy.-Treas; with special committees headed by Tommy Davidson, Bill Mitchell, Roy Fitzsimmons, and Frank Dorward. Jimmy Lindsay is the "retiring" Prez.

After the business meeting, the callers were hosts to their taws, members of the Square Dancers' Executive and their wives and one

couple from each of the area clubs. About 16 squares danced for a couple of hours, after which a nice luncheon was served.

Jimmy and Mabel Lindsay celebrated their silver wedding anniversary recently with guess what? A square dance, of course. Nearly all the callers in the area were present, some of them driving over 100 miles to attend. The dance was M.C.'d by Ron McLean. A couple from each of Jimmy's clubs made up the committee who arranged everything. The Lindsays were presented with a silver tray, suitably in-

*(Continued on Next Page)*

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## CANADIAN CAPERS - Continued

scribed, by their square dance friends in the area, and a china tea service from friends in Central Alberta. They had telegrams from across Canada and the U.S.A., and from their native Scotland (including a sprig of white heather), from which they migrated only seven years ago.

### SQUARE DANCE BARN

John Fogg, President of the Western Square Dance Association of Southern California, recently took a trip—and square danced—in the Northwest. He has this to say about an exceptional square dance barn he visited, and which is shown in the picture. "Mr. Kinney, who is a square dancer and musician converted



this barn into a square dance hall located one mile north of Snohomish, Wash., 9 miles east of Everett. The dance is held in the hayloft which will accommodate 30 squares. Refreshments are served on the ground floor. Joe Hall of Seattle is calling in the picture and Mr. Kinney's daughter is at the piano with a fiddler and bass. At refreshment time the last 6 tickets drawn receive their refreshments on the house."

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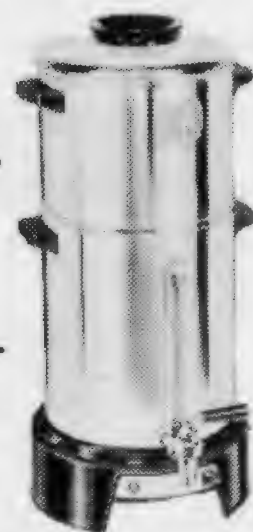
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Waltz Ballonet Mixer #X-76

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10 CALAIS COURT, ROCKVILLE CENTRE, N. Y.

**CALENDAR OF SQUARE DANCING EVENTS**

Jan. 14—Northwest Dist. Fest.

Amer. Leg. Hall, Alva, Okla.

Jan. 20-21—8th Ann. So. Ariz. Fest.

Tucson, Ariz.

Jan. 28—Ann. March of Dimes Dance

Civic Audit., Ardmore, Okla.

Jan. 28—Ann. March of Dimes Dance

Civic Audit., Shawnee, Okla.

Jan. 31—Polio Roundup

Munic. Audit., Oklahoma City, Okla.

Feb. 3-4—10th Ann. Dudes & Dames Frolic

Denver Univ. Student Union, Denver, Colo.

Feb. 4—4th Ann. Couple Dance Fest.

Houston, Tex.

Feb. 10-11—9th Ann. Valley of the Sun Fest.

Phoenix, Ariz.

Feb. 12—Palomar Assn. Jamboree

Community Center, Oceanside, Calif.

Feb. 17-19—3rd Ann. Fresno Convention

Munic. Audit., Fresno, Calif.

Feb. 19—4th Ann. Ben. Jamb. Danebo Circle 8

Eugene, Ore.

Mar. 2-3—3rd Ann. Azalea Trail Festival

Mobile, Ala.

Mar. 3—North Central Okla. Dist. Fest.

Arkansas City, Kan.

Mar. 10—Annual Jamboree

Coliseum, Houston, Tex.

Mar. 17—1st Annual Dixie Promenade —

Geo. Mason High School, Falls Church, Va.

Mar. 17—N.E. Okla. Dist. Fest.

Fair Grounds Arena, Tulsa, Okla.

March 17—Imperial Valley Assn. Festival

(2 Bldgs.), El Centro, Calif.

Mar. 17-18—Alabama Jubilee

Munic. Audit., Birmingham, Ala.

Mar. 24—So. Dist. Spring Fest.

Civic Audit., Ardmore, Okla.

Mar. 30-31—Four States Assn. Spring Fest.

Texarkana, Tex.

Mar. 31—5th Saturday Hoedown (Casa

Colina Ben.) Munic. Audit.

Riverside, Calif.

Apr. 6—Aggie Haylofters 9th Ann. Fest.

Fort Collins, Colo.

Apr. 7—N.W. Dist. Spring Fest.

Amer. Leg. Hall, Enid, Okla.

Apr. 14—Central Okla. Dist. Jamboree

Munic. Audit., Oklahoma City, Okla.

Apr. 22—Western Assn. Spring Jamb.

Sunny Hills, Fullerton, Calif.



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#742-A—"BULLY OF THE TOWN"

742-B—"POWDER YOUR FACE WITH SUNSHINE"  
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#743 —Same as #742 (Without Call)

#744-A—"RICKETT'S HORNPIPE"

744-B—"BILLY IN THE LOW GROUND"  
with call by Fenton "Jonesy" Jones

#745 —Same as #744 (Without Call)

THESE ARE ALSO AVAILABLE ON 45 RPM

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729 SOUTH WESTERN AVENUE

LOS ANGELES 5, CALIF.

### WASHINGTON KNOTHEADS

What are they? They were originated in Washington State by a square of Seattle Westerners and a square of Jo-C-Dos, to promote fellowship among square dancers. The original manouever to becoming one of their ilk is for a couple to gather up 3 other couples who aren't and travel with in a pre-arranged square 100 miles or more one way to a club or open dance. Festivals, Conventions, Institutes, etc., don't count. Anybody knows that anyone who will travel with a square to a dance 100 miles away is a Knothead, is what these folks figure.

Charter Knotheads are the Ray Langs, Amos Knightsons, Ed Saaris, Perry Vyes, Bob Platts, Rex Housers, Frank Walluluis, and Len Dahlbecks.

### TO REMEMBER

The time has again come to reiterate what deadlines we have to meet at Sets in Order. Material for the main body of the Magazine—and this includes the Calendar of Square Dancing Events, must be to us by the FIRST of the month preceding date of issue. So—as soon as you know when your Big Affair is going to be, send us the stuff.



**"MA!!!  
SHE'S MAKING  
EYES  
AT ME"**

It's Arnold Kronenberger again. We nailed him long enough to make this superb recording, and while we had him hog tied, we got him to do "Little Red Wagon." In this recording, like always, the wagon breaks down and the axle drags, but you'd never notice it. The calling's so-o-o-o smoooooth!

**"HEY, MA," SHE'S MAKING EYES AT ME  
and LITTLE RED WAGON**

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RECORDS**

- This is the first of a series of records introducing a brand new musical sound with a brand new square dance band — the *Buckboard Busters*. Folks have told us we have something good and different and we think we have. Go listen to "Ma, She's Making Eyes At Me." Wanna bet you take it home? Both dances specially composed for "Sets" by Lee Helsel.



**S. I. O. 1047/48 with caller  
ARNIE KRONENBERGER**

**S. I. O. 2083/84 instrumental  
The Buckboard Busters**

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# FOR HOME SQUARE DANCING AND PARTIES

MAY WE SUGGEST



- 705 Heart of My Heart/There'll Be Some Changes Made. Called by Bob Van Antwerp
- 715 Gal I Left Behind Me/That's Where The Money Goes. Called by Lank Thompson.
- 717 Minnie The Mermaid/This Ole House Called by Jack Logan.

**MARLINDA RECORDS** — 618 South Glenwood Place, Burbank, Calif.

## BIGGEST SINCE '49

Not since 1949 have so many dancers congregated for fun at Oklahoma's State Festival as on November 19, when 3000 of them poured into the Oklahoma City Municipal Auditorium for the 9th Annual State Federation Festival. As is expected of Oklahoma it was full of fun and smoothly organized under State Prez Adolph Treichler. Leaders participating in clinics and programmed at the Big Dances were: the Sparky Adams'; Wally Andrews'; Andy Andrus'; Jimmie Straughans, Emery Wilsons.

## TUCSON'S 8TH ANNUAL FESTIVAL

Tucson, Arizona, is glad to unfurl the latch-strings at any season for the year, but now—especially—the folks are all set to entertain local folks and visitors at the 8th Annual Southern Arizona Square Dance Festival, January 20-21. Besides the square dancing the visitors will want to visit some of the points of interest around Tucson — the Arizona-Sonora Desert Museum; the Saguaro National Monument; stately Mission San Xavier del Bac. Take your camera and snap your dancing friends against the Tucson scenery.

## For the New Year . . . Gay Dancing Dresses from Parasol!



#4404 — \$14.95 — Sizes 10-20



Modeled by Deborah Stuart

This cute little striped dress trimmed in a contrasting organdy comes in a variety of colors. The picture tells the story with the flattering organdy low at the neck and the bias midriff. Send us 2 color choices and size and you'll be prettily and smartly dressed.

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#497 — \$32.00. Sizes 10-20.

Modeled by Diane Peery →

This beautiful figured or dotted nylon comes in a variety of colors but be sure to indicate first and second choice. It may be worn on or off the shoulder and the collar with four ruffles makes a lovely frame for the face. The fitted bodice gives that coveted waist line and the bouffant skirt of five tiers flares to eleven yards at the bottom.

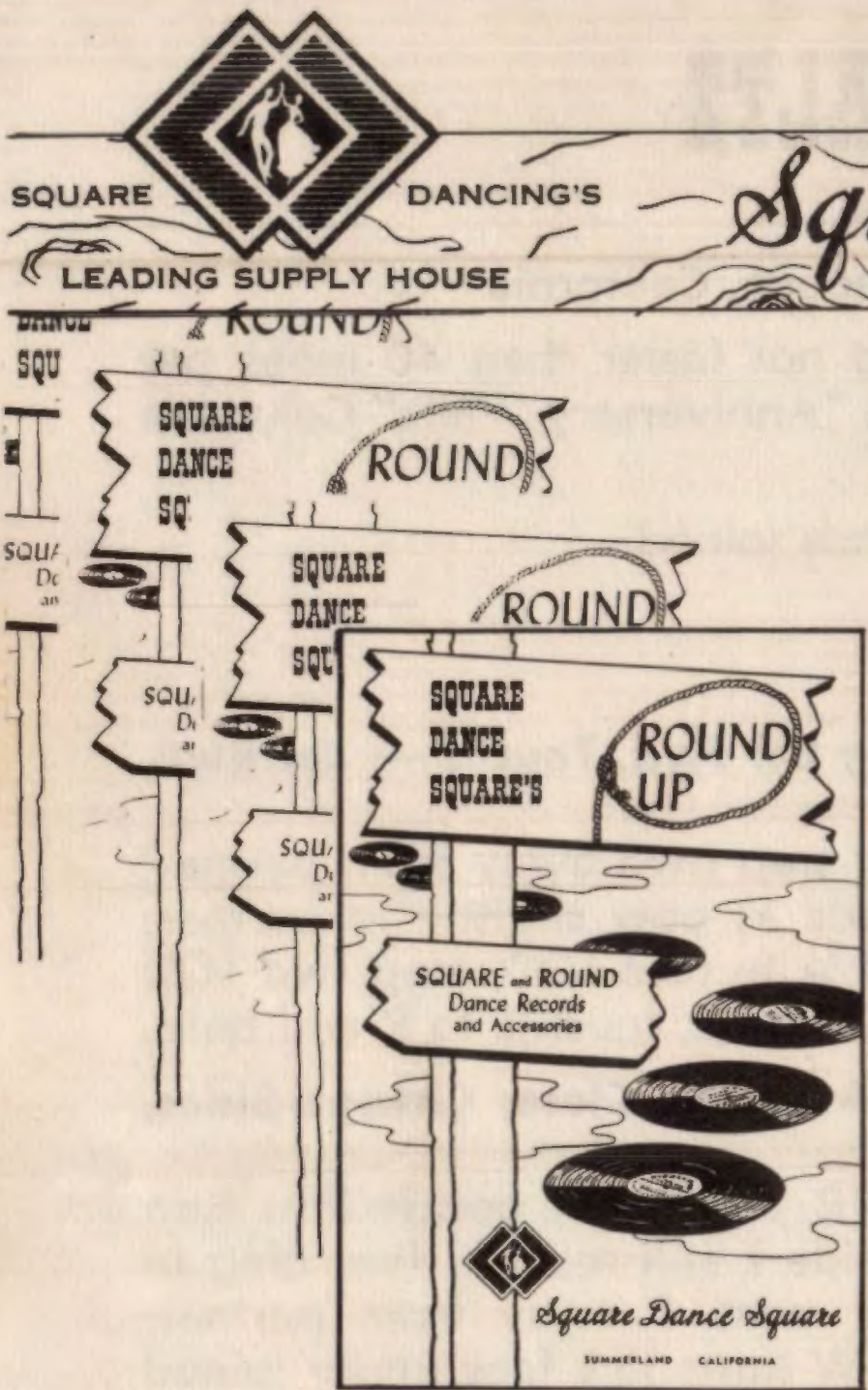
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# Square Dance Square

SUMMERLAND 2, CALIFORNIA

6 MILES S.E. OF SANTA BARBARA ON U.S. 101 PHONE WOODLAND 9-4201 VISITORS: IF CLOSED, PHONE US; WE'LL OPEN UP IF POSSIBLE.



# MIXMASTER WALTZ

An Easy Waltz Mixer

By Frank and Carolyn Hamilton, Pasadena, California

**Record:** Any good waltz with a strong accent and not faster than 40 meas per minute such as "Mixmaster Waltz" Windsor 7627; "Anniversary Waltz" Columbia 39352; Lloyd Shaw "Hi Lilli" X-60.

**Position:** Starts in facing pos with M R and W L hands joined.

**Footwork:** Opposite throughout.

## Measures

**1-4 Bal Apart, Touch, —; Bal Together, Touch, —; Bal Fwd, Touch, —; Bal Bwd, Touch, —;**

Keeping hand holds, starting M L take short step bwd away from partner, bring free ft MR to instep of L, hold this pos as bow slightly to partner; step twd partner on R, touch L to R as pivot  $\frac{1}{4}$  to face LOD; step fwd LOD on L, touch R to L and hold; step bwd in RLOD on R, touch L to R and hold.

**5-8 Waltz Away, 2, Close; Together, 2, Close; Away, 2, Close; Change Sides, 2, Close;**

Step diag fwd away from partner on L, then R, and step L beside R as turn diag fwd twd partner; Step R, L, then R beside L still moving fwd diag to return to side of partner; repeat action of meas 5 away from partner; change sides with partner in 3 steps RLR as W turns  $\frac{1}{2}$  L face under joined hands—her L and M R—(California whirl) to end with M now on outside and W on inside of circle facing each other—not too close together and still holding M R and W L hands.

**9-12 Bal Apart, Touch, —; Bal Together, Touch, —; Bal Fwd, Touch, —; Bal bwd, Touch, —;**

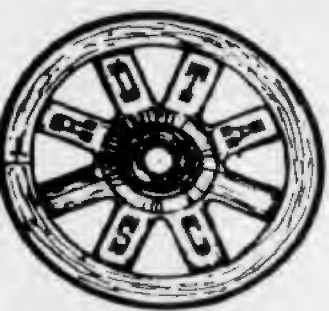
Repeat meas 1-4 moving in RLOD

**13-16 Waltz Away, 2, Close; Together, 2, Close; Away, 2, Close, Change Partners, 2, 3;**

Repeat meas 5-7. On meas 16 the dance becomes "progressive" or a "mixer" as the M drops partners hand and moves RLOD to inside of circle with a  $\frac{1}{2}$  L face turn in 3 steps RLR as he faces new partner, his former corner or the W behind him and takes her L hand in his right. At the same time the W changes back to outside of circle with a  $\frac{3}{4}$  L face turn in 3 steps LRL to face her new partner, the man formerly in front of her in the dancing circle. Note: It is important to drop hand holds on the 1st ct of meas 16 and to turn immediately to face new partner.

Number of times—depends upon record. Avoid over-long mixers.

**Ending:** as music stops, partners change to a new partner, do the usual Bow and Curtsy with this new one.



The Southern California Round Dance Teachers' Choice  
for the Dance of the Month of January is:

## MONTANA WALTZ

Instructions for this dance appeared on page 38 of the  
December issue of Sets in Order.





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S. I. O. 1047/48 — "HEY, MA" SHE'S MAKING EYES AT ME/LITTLE RED WAGON with Arnie Kronenberger calling. 2083/84 is "Hey, Ma" She's Making Eyes At Me/Little Red Wagon — instrumental with the Buckboard Busters.





*"Next time you won't be so quick to volunteer for me to bake a cake for the club dance"*

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